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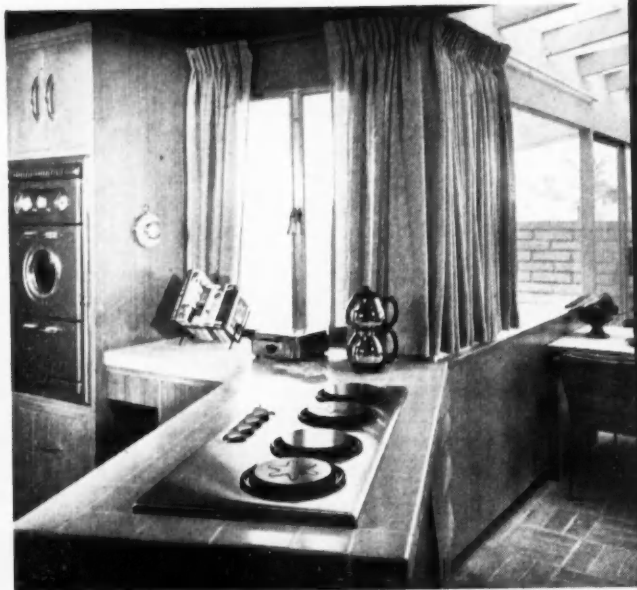
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MUSIC

PETER YATES

"What's holding back American art?" the painter Thomas Hart Benton inquires. The question heads an article, drawn from Mr. Benton's forthcoming autobiography, which appeared last December in *The Saturday Review of Literature*. Like many American dissidents, Mr. Benton blames internationalism and intellectualism, the professors, the cultural administrators and specialists. I have written a good deal in disfavor of them myself. Speaking for his departed friends, the painters Grant Wood and John Stuart Curry, and vigorously for himself, Mr. Benton says: ". . . we were alike in that we were all in revolt against the unhappy effects which the Armory show of 1913 had on American painting. We objected to the new Parisian esthetics which was . . . turning art away from the living world of active men and women into an academic world of empty pattern. We wanted an American art which was not empty, and we believed that only by turning the formative processes of art back again to meaningful subject matter—in our cases specifically American subject matter—could we expect to get one."

The issue is not new in American cultural thinking; it has provoked many answers, dialectical, polemic, creative; it has aroused committees in favor of art with a message to call for police action against art with a message they do not agree with (*The Saturday Review*, for instance, against Ezra Pound). American cultural conservatives labelled the "ash-can" school for, in their opinion, slandering America. Leo Stein abused his sister Gertrude for supporting and professing manners of living art that, in spite of serious difficulties of acceptance, have permanently altered our cultural inheritance. H. G. Wells, whose scientific intelligence did not fear new approaches to experience but could comprehend them only as a journalist, tossed off the most quoted disparagement of the new esthetic approach to experience offered by Henry James. T. S. Eliot, a fugitive from the American culture which produced Ryder, Sloan, Hartley, Marin, Ives, the Steins, the brothers James, Ezra Pound, Dreiser, the IWW, as well as a host of other artists, social and intellectual radicals, inventors and adaptors, such an unequalled imagination of pure science as Willard Gibbs, the architects financial, corporate, political, and structural who made the American civilization we today recognize but cannot yet describe, has set forth his notion of culture in a small book which allows for none of these cultural achievements but tries to impose in their stead a pattern suitable to a small, theocratic city-state.

The argument emerges from the incomparable density of our culture. The artist who defines time, the creative thinker who has not lifetime enough in which to carry out his work, seldom complains of cultural inadequacy, seldom complains, that is, of the effect of such cultural inadequacy on himself. Such attack is the periodic maneuver, and hopeless delusion striking against inexorable time, of the second-rate—the self-known second-rate. William Carlos Williams may describe the appearance of *The Waste Land* as a "catastrophe to our letters," which set back for at least a generation the growth of a natural manner of American poetic expression; but whether that manner would have been the sententious, egoistic commonplace of the "good Doctor" tales, the magnificent ease of a style seldom equalled in American prose which appeared in the first chapters of *White Mule*, the exciting and stubborn but undependable virtuosity of *Paterson*, no one can tell. His rage of a prophet is fully justified by the event, but he does not deny the achievement of *The Waste Land*, the supreme elegiac poem in English since Lycidas. Williams's own art did not cease or swerve. Both are disciples, in a sense, of Ezra Pound, whose poetry, in regal tatters of antique squalor and grandeur, whose opinions, corroded by an adolescent fury of sour idealism, represent only a small part of the immense gift of himself he has made to other artists. They are workmen of a culture that will outlive their faults.

Among the records of that culture will survive the elaborated cartoons of Norman Rockwell, whose sentimental excuses for

painting vitiate an extraordinary quality of vision. The Van Eyck of middle-class indifferentism, he should be by Benton's standard of popular approval the greatest of American masters, his *Four Freedoms* the quadriptych of our complacency, the Thanksgiving turkey for our rites, the uncomposed, questioning faces, reproduced in every wrinkle, with no sign of quickening intelligence—the sense of light behind the chartered eyes in Woods's *American Gothic*. For all that a casual chuckle or nostalgic sigh supplies his only motive, I would gladly hang a good Rockwell on my wall, if only for a stockinged leg, a table set, a quilt, a suitcase, where his clear eye leaves more truth than Benton's subjective swirl.

American art and criticism at their best furiously defy and struggle to break loose from European fetters; they seldom question the authority of European art. They do not proclaim as the alternative an eclectic, chauvinistic, American nationalism. Charles Ives has written: "No true composer will take his substance from another finite being—but there are times, when he feels that his self-expression needs some liberation from at least a part of his own soul. At such times, shall he not better turn to those greater souls, rather than to the external, the immediate, and the 'Garish Day?'" And again, "Ragtime, as we hear it, is, of course, more (but not much more) than a natural dogma of shifted accents. It is something like wearing a derby hat on the back of the head, a shuffling lilt of a happy soul just let out of a Baptist Church in old Alabama. . . . But it does not 'represent the American nation' any more than some fine old Senators represent it. . . . It may be one of nature's ways of giving art raw material. Time will throw its vices away and weld its virtues into the fabric of our music. It has its uses as the cruet on the boarding-house table has, but to make a meal of tomato ketchup and horse-radish, to plant a whole farm with sunflowers, even to put a sunflower into every bouquet, would be calling nature something worse than a politician." Could any expression of art be more stuffed with the visibility and substance of American life than these few



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thoughtful sentences? And here is the virtue Benton and Rockwell, each in his kind, lack.

The flaw in the argument has to do with the intangibles, or tangibles, if you wish to call them so, of popularity and success. When Mr. Benton was popular and successful, he believed that American cultural opinion was following his lead. Now that he is no longer so popular or so successful, he looks for leaders to blame. Art is for him a profession which should procure popularity and success for him. He cares not what other artists or cultural leaders do, so long as it does not interfere with his popularity and his success. The point of view was stated some while ago by the English critic, Ernest Newman, in the formula that any composer who has not found an admiring public within twenty years may be called a failure. This thesis avoids the fact that Sebastian Bach did not find an admiring public until a hundred years after his death; that Mozart and Bartok died before their admiring public came alive to the virtues of their music; that Beethoven's music had relatively few public hearings in his lifetime. Mr. Newman's dictum was restated in the collection of diatribes against Arnold Schoenberg solicited and printed by the magazine *Music and Letters* shortly after the composer's death. The appearance of such an antagonistic symposium attests the surviving vitality of Schoenberg's art.

I have never heard and write therefore without critical partiality for or against the music of my friend Jack Kilpatrick, composer in residence at Southern Methodist University in Dallas, whose unique position in American culture should have critical recognition and assessment. From San Francisco to Washington, D.C., some forty American orchestras have given nearly a hundred performances of Mr. Kilpatrick's compositions. He has made music on commission; he has made music for his own pleasure; but he has never written any music in any style which he did not thoroughly enjoy while he was writing it. His attitude towards posterity may be questionable; he has already disowned a good many of his pieces; but his music is asked for and it is performed. Last year one of his compositions earned a thousand dollars in royalties. Few of his contemporaries have enjoyed a more practical success. When I last spoke with Jack Kilpatrick he was not complaining about the failure of American symphony orchestras to perform American music. He was writing, on commission from an American orchestra, a new composition.

The career of Jack Kilpatrick demonstrates the substantial opportunities awaiting any persistent composer of the American hinterland, who works steadily at his craft, keeps his scores circulating and does not often visit or seek disappointment in New York. He has had no unusually favorable breaks. A full-blooded Cherokee Indian from Oklahoma, who has married among his own people, he asked for and received, with the help of folk who had never heard of him, a scholarship to Redlands University in Southern California, where there is a good music faculty. Returning to his native state, he began setting Indian melodies for choral use. He orchestrated one of these choruses for the Oklahoma Symphony, and the piece was soon afterwards nationally broadcast. Without introduction he sent a composition to the Detroit Symphony, which gave it five performances. His entire career has been on this order, unpretentious, making no demands on reputation. How rich, full, and serene is such a way of art, in comparison with that of the many composers who sweat and bleed precociously, demanding recognition on the basis of some half-dozen or so labored polyphonies in styles mixed of Stravinsky, Bartok, Hindemith, and Copland. How gracious in comparison with the ritualistic flagellations of the minor dodecaphonists. It is better to have lived well within one's talent than fail of an inflated claim.

I do not say it is the best way to live. The gift of genius may not be used without suffering its agonies and cruel mistakes. But the creator of genius cannot help himself: he cannot be otherwise than he is. What he knows to be beautiful even as he makes it, those right fulfillments of right beginnings which future appreciators, critics, and professors will assert as rules of form, as though they had been always obvious, as if they were now obvious, will not usually appear obvious to the first audiences which receive them. You cannot console genius by explaining the principle of the time-lag. Van Wyck Brooks has shown how the genius of Mark Twain withered in self-mockery under the

panoply of his abundant success. Genius is its own first and best audience and final merciless judge. The reward of genius is the creation and finding it good. Without that, though the crowds may applaud like the devil, there is no good. An artist approaches maturity when he knows this difference; and the knowledge may be the end of him. No artist who needs recognition to endorse the product of his gifts can comprehend Bach.

But it would be unfair and most unwise to fold hands complacently, saying that in art as in crime and politics nature must take its course. Admiration is easy, praise cheap though seldom generous, discernment difficult. There is a control of the market by those who look always to the current fashion, a narrower and often less perceptive control by those who cultivate the fashion, and a brutal indifference among the people who believe themselves able to enjoy, to discriminate, and to reject, which cruelly serves the purposes of those who control the market and cultivate the fashion. Critics and curators, conductors and committees, impresarios and program chairmen are more often wrong than right; their notion of what is practical allows them to be vain, pompous, and immodest, to insulate the audience by asserting their own ignorance and incompetence, to proclaim as their discoveries only what is known and in some part approved of.

Art is also a business; art must be marketed, if the artist is to live while he works. The record of art is a history of humiliation and defeat, of ghastly disappointments often too late followed by successes, and of success cut short, from which the multitude derives at long last pleasure and entertainment, while the uncreative, who have no place in time but only in their time, count up the here and now.

You may reply to me that anyone can throw up the word "genius" as if it were an argument. I agree; and I agree with Mr. Benton that we are overrun with imitative artists who have never found a style. At such times the tricks of the trade take on critical value, turning out visibly synthetic Frenchmen, neoclassicalists, proto-abstractionists, representationalists with and without message, paint-slingers, paint-dribblers, and paint-concealers.

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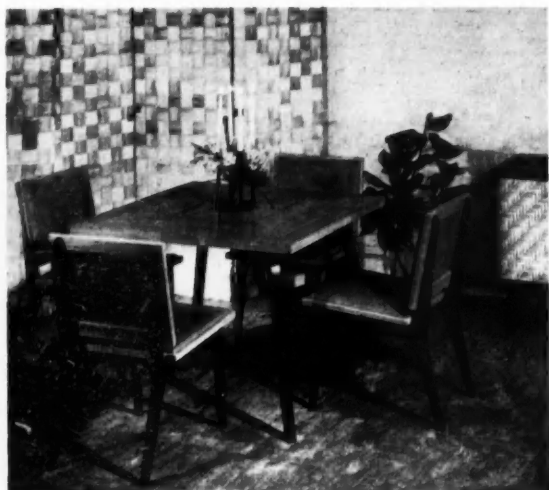
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In seventeenth and eighteenth century Germany, rejoicing in the ending of the religious wars, every local organist became a composer, in one style however varied, imitative, intellectual, regional, abstract, descriptive, singing together to the glory of God upon the slopes of Schuetz and Bach. Their art was all inclusion. Although today we feel the aging and death of great creative leaders and can for the moment find no one to replace them, their art, their having lived, is penetrating every corner of our cultural commonwealth. After twenty years of discovering musical literature through the radio and phonograph, we now find musical craftsmanship springing up among our children in the high schools, music being made for its own sake, the masterpieces being worn out in use. The need for more music to play will bring forth newer music. Where there is the need, there is always the reply of genius. Genius will not often answer satisfactorily the rewards of the market; these are for the deliberately second rate.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

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• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

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finitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

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• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

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(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

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Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(316) Furniture: Information top line contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-day-bed, dining and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage pieces incorporating imported woven materials expressing the warmth of craftsmanship combined with precision production. All pieces admirably suited for and complementary to the best in modern living. Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional trade discounts.—United Desk Com

pany, Twelfth and Olive Streets, Los Angeles, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

HARDWARE

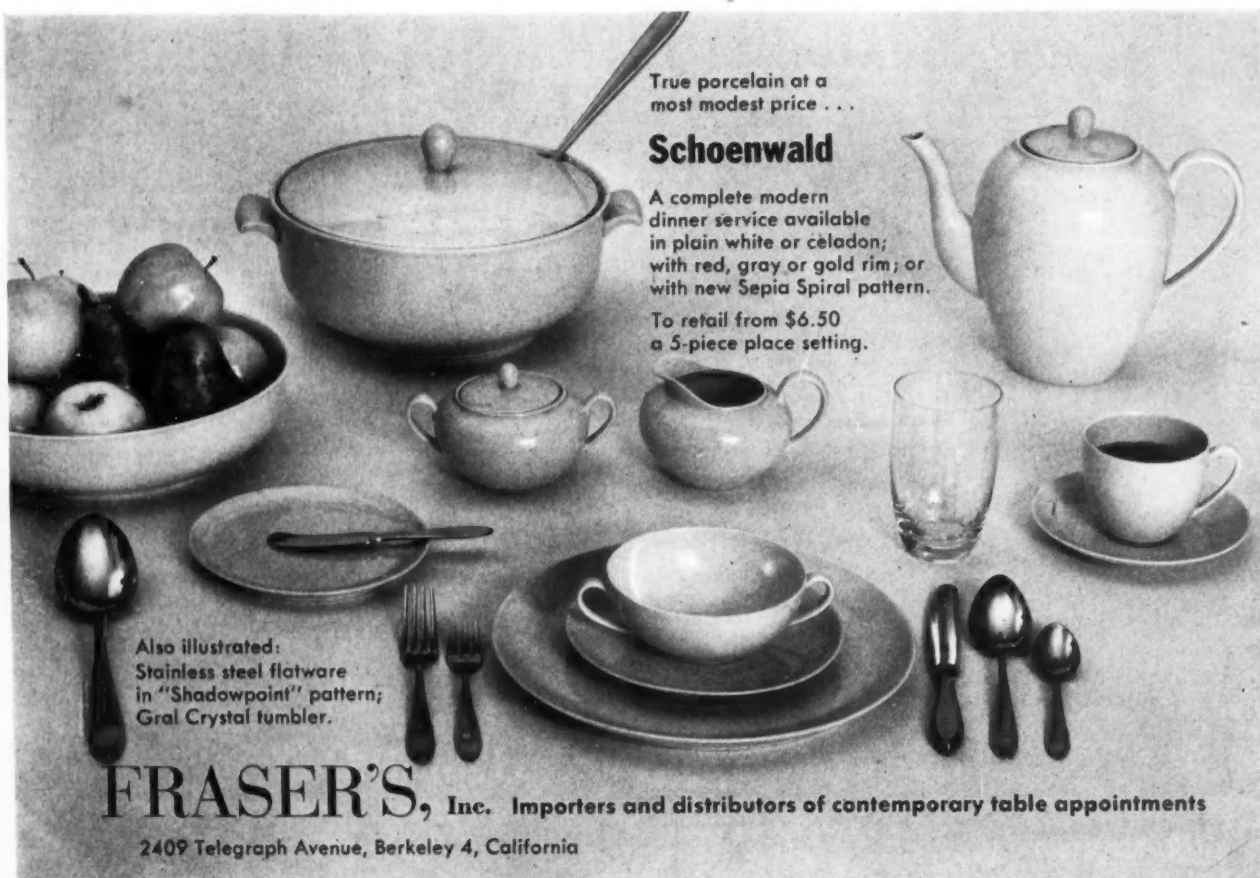
• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

HEATING & AIR CONDITIONING

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-¾" x 9¾"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

• (117a) Modulated Control for Forced Air Heating: New illustrated catalogue presents *Thermodulor* Control System, major improvement in forced air heating. Describes how any furnace operated by *Thermodulor*—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by a thermostatic variable-speed control modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1952. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carvell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers,



True porcelain at a most modest price . . .

Schoenwald

A complete modern dinner service available in plain white or celadon; with red, gray or gold rim; or with new Sepia Spiral pattern.

To retail from \$6.50 a 5-piece place setting.

Also illustrated:
Stainless steel flatware in "Shadowpoint" pattern;
Gral Crystal tumbler.

FRASER'S, Inc. Importers and distributors of contemporary table appointments
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grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company,

974 South Fair Oaks Avenue, Pasadena. (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-aire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

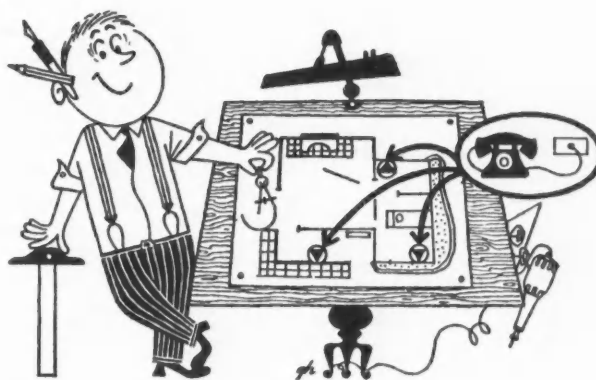
(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of

(Continued on Page 35)



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on the west coast

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to discuss
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and designs

GRUEN  LIGHTING

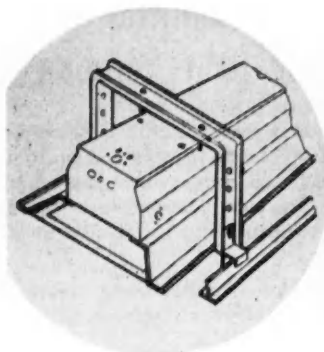
8336 WEST THIRD STREET LOS ANGELES 48 CALIFORNIA WEBSTER 1-1383

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the maximum degree of performance
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Globe's versatile UN mounting bracket
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Globe's UNG 503-96-430 troffers
installed in this area
result in an illumination
level of 70 footcandles.



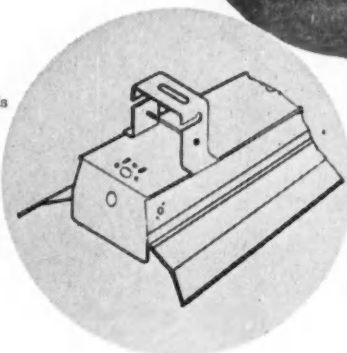
Convair's YB-60 all-jet heavy bomber

Globe, too, has
behind its finished product
an engineering program
to integrate design, research
and development—
all directed to achieve
the maximum...
the Nth Power.



Continuous runs of
Globe's K402-96-430
provide an
overall illumination
of 70 footcandles.

No matter what the spacing of studs
from which stems are supported,
Globe's sliding grip hanger
will move into correct hanging position.



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Science impinges on society in two main ways: technologically, by changing the material conditions of life, work and production; and intellectually, by changing the way in which men think. The former is the more striking since at least in the more advanced countries everybody is in minute-to-minute contact with things that have arisen from scientific research.

Clearly a high standard of living is dependent on the use of devices produced by scientific technology or the use of more traditional articles, now produced more cheaply and abundantly by science. Many of the problems that face the world today can be solved only with the aid of science. The problem of world food shortage—a doubling of output is required to give everybody a sufficiency—can be greatly alleviated and eventually solved by the proper application of science.

The application of science does not merely solve a few problems; its cumulative effect changes the shape of social life, as can be seen by considering the consequence of the development of electrical science—the redistribution of industry, released by electric power from its former compulsory proximity to coal mine or wharf; the levelling up of amenities between town and country; the changes in world communications resulting from telegraph, telephone and radio (and the international political consequences of this); and many others. Some of the social effects create serious new problems—the threat of atomic war, technological unemployment, or the dislocation of traditional family life that has been produced by the car, the cinema, and the like.

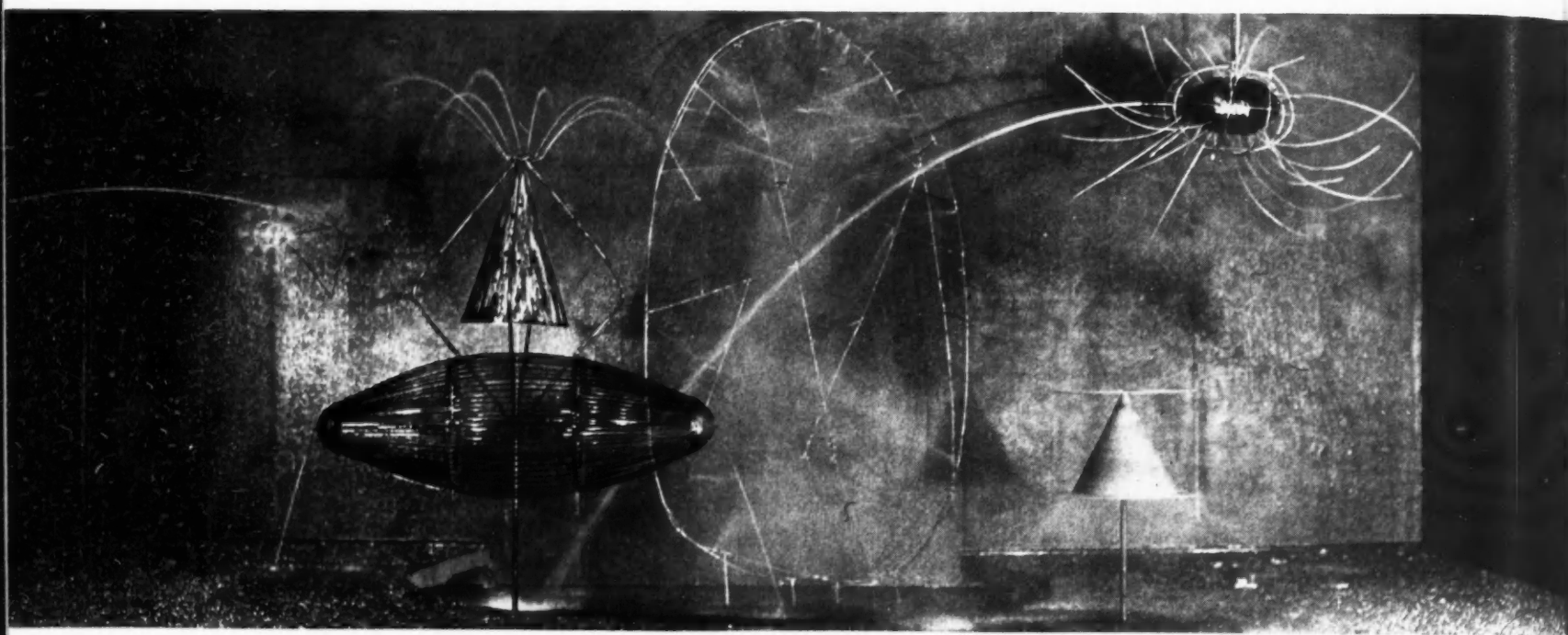
The intellectual social effects of science are less obvious but no less real. The “idea of progress”—the idea that the world can be progressively improved if men act appropriately—is taken for granted today. Before the 17th century, it was virtually unknown. And Bury (1920) has shown that the origin and growth of this idea is largely attributable to the impact of scientific discovery on men's thoughts and the attitude of mind adopted by scientists. In many other ways the spread of the spirit of science can change—usually for the better—man's outlook on life.

It may well be that ultimately the intellectual impact of science will be far more important to humanity than its contribution to material welfare. But “**man must eat before he can think,**” and in the present state of the world it is not practical politics to envisage the spreading of the scientific attitude to mankind as a whole. A necessary prelude is to feed the starving millions, and even in the advanced countries to provide those greatly improved conditions of life and leisure which, as history shows, are the necessary basis for scientific thinking.

It is therefore natural that discussion about the social impact and social function of science concentrates on the material and technological aspects. This need not damage the intellectual progress of science, since even from the most material point of view fundamental research pays the largest dividends.

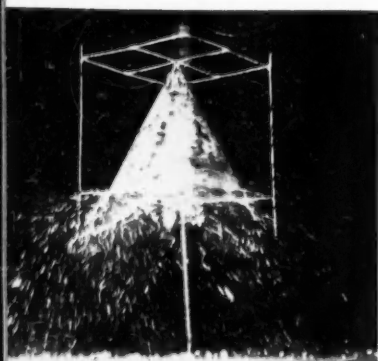
In a conscious approach to the problems raised by the social impact of science, the basic types of questions to be answered are:

1. What are the more important problems of material welfare today?
2. What lines of research are most likely to contribute to their solution?
3. A discovery or invention seldom has only the effects that were intended. The more general questions that must be answered before making decisions are based on the probable total social effects of a given scientific discovery or of a proposed line of investigation.
4. What changes in the organization of scientific effort are required in order that the investigations suggested by (2) and (3) may be efficiently pursued and the results quickly applied?
5. As a basis for answering (4), what is the present organization and how efficient is it? And more generally, what factors, social or individual, ultimately decide the course of scientific advance?
6. What changes in general social organization are made advisable by the advance of science?



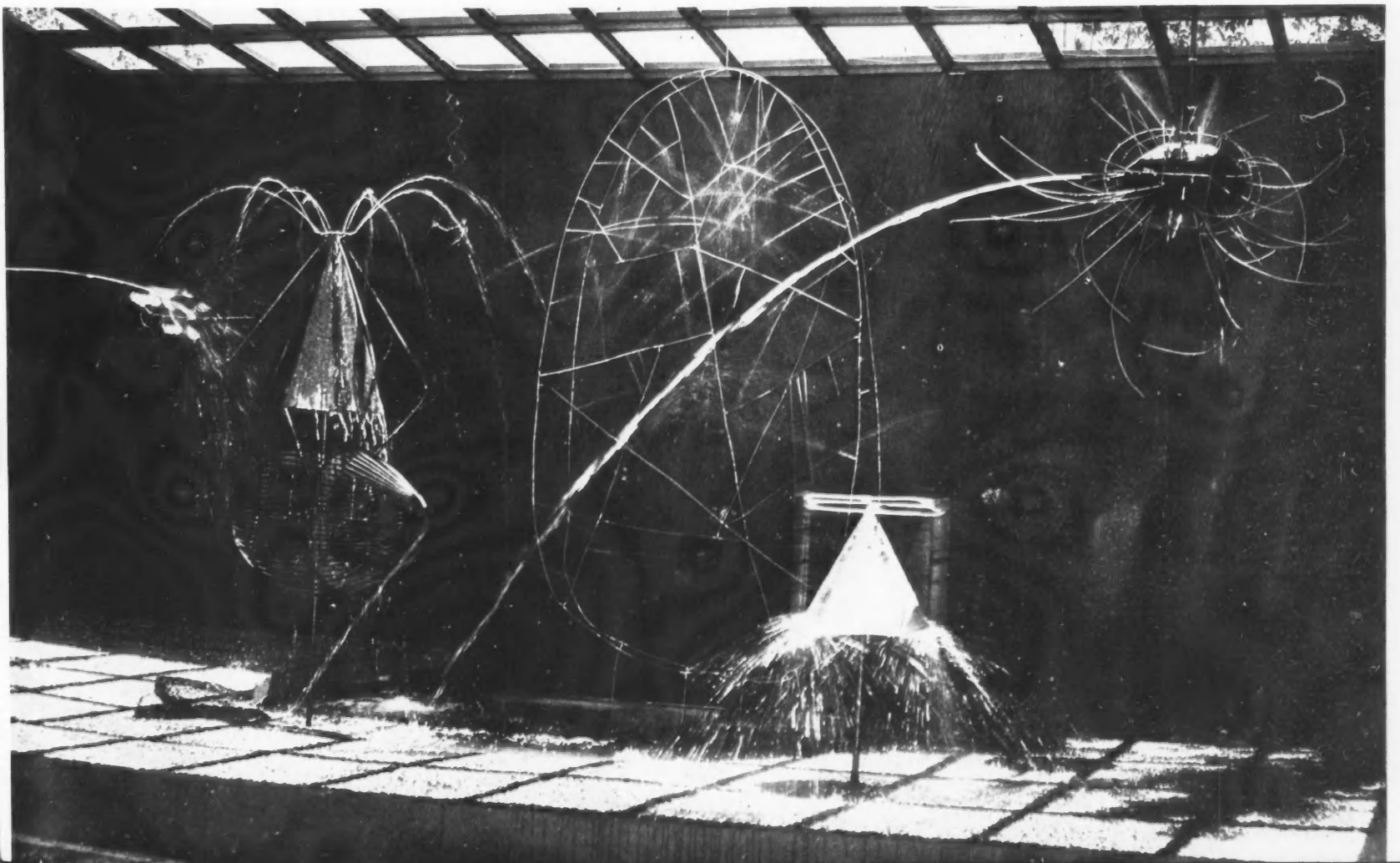
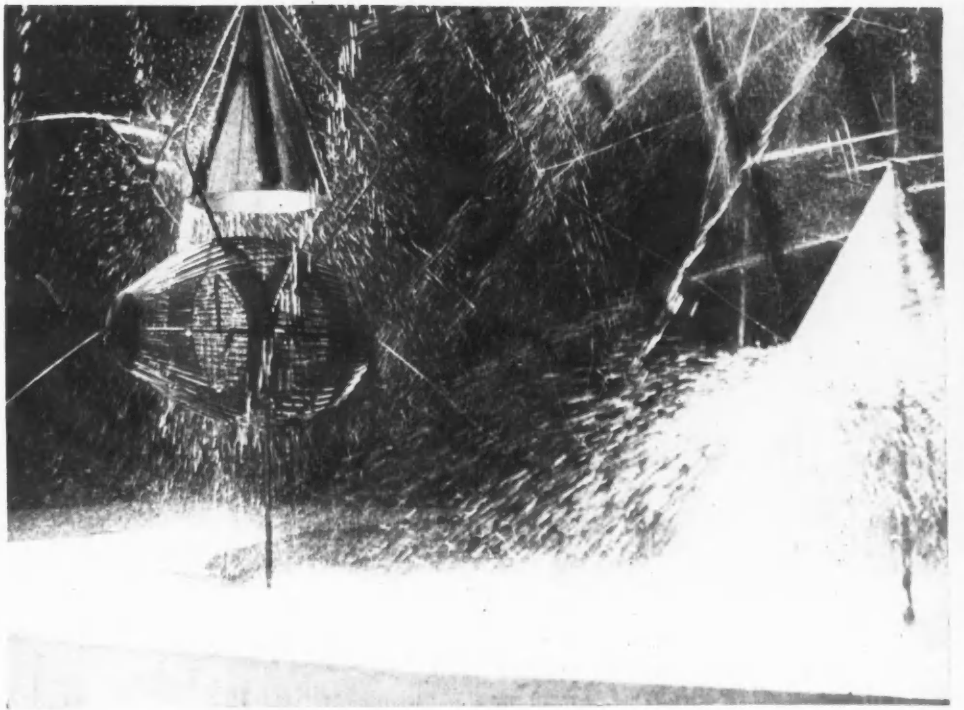
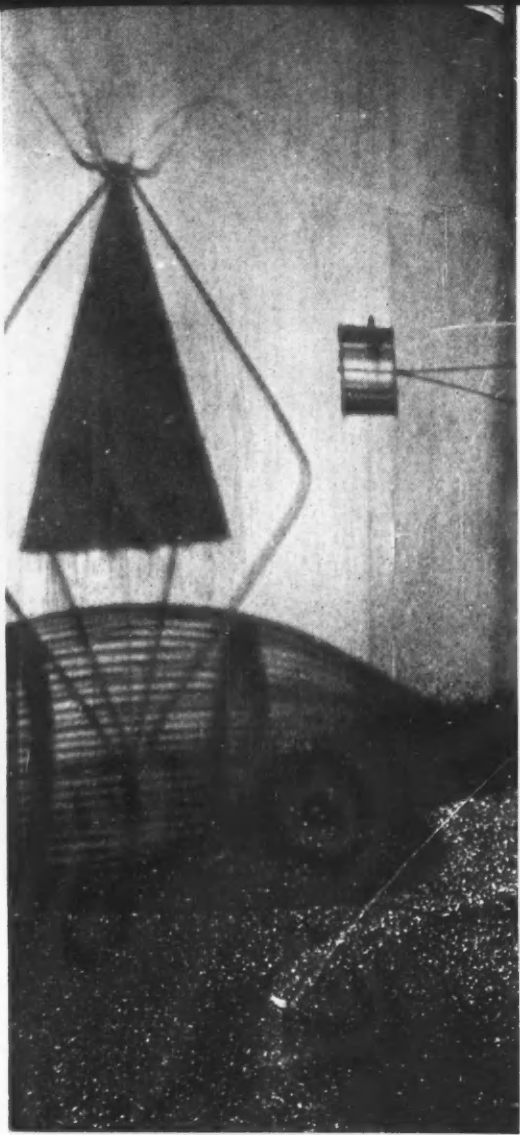
WATER PLAY

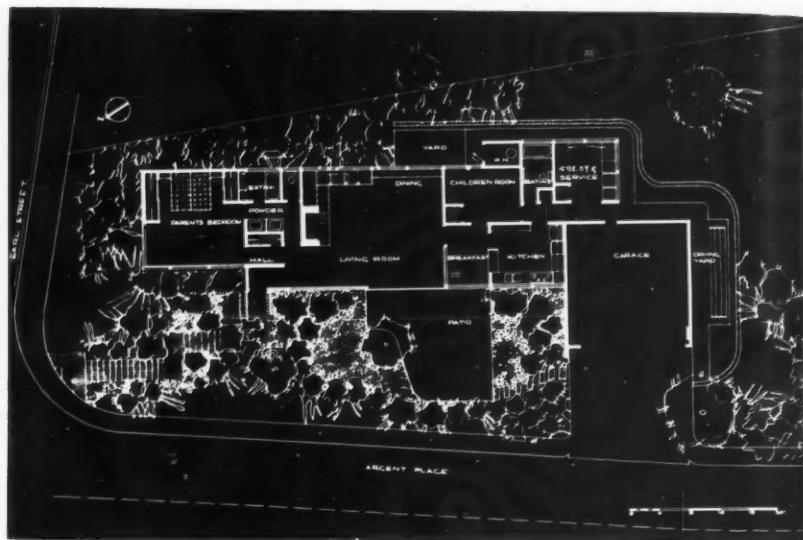
A FOUNTAIN BY WAYNE THIEBAUD AND JERRY McLAUGHLIN



This fountain which was done as a part of the Art Exhibit at the California State Fair is an amusing and often rather wild composition in moving water. While its several parts are in motion there is a constantly maintained interest, and within the interplay dazzling confusion becomes part of a very engaging pattern and texture. The devices which are ingenious in material and form take on a lively life and vitality under the compelling movement of the water. The variety and the unexpectedness of the activity, the sometimes frantic, sometimes serene water in motion is fresh and cool and stimulating.

Thiebaud and McLaughlin have freely and playfully used the propelling power of the water itself to move the objects, and in turn this movement within the water creates a beautiful and sometimes hilarious experience.



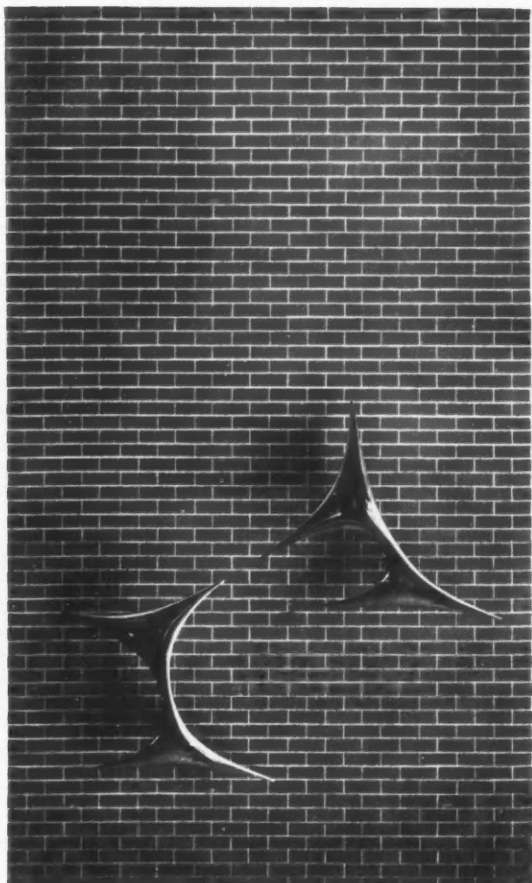


A REUNION HOUSE

BY RICHARD NEUTRA, ARCHITECT

Close-up of patio with view into living room corner seat. Overhead lighting on roof projection illuminatively fuses at night exterior with interior and softly permeates the garden which has yet to gain density by age.

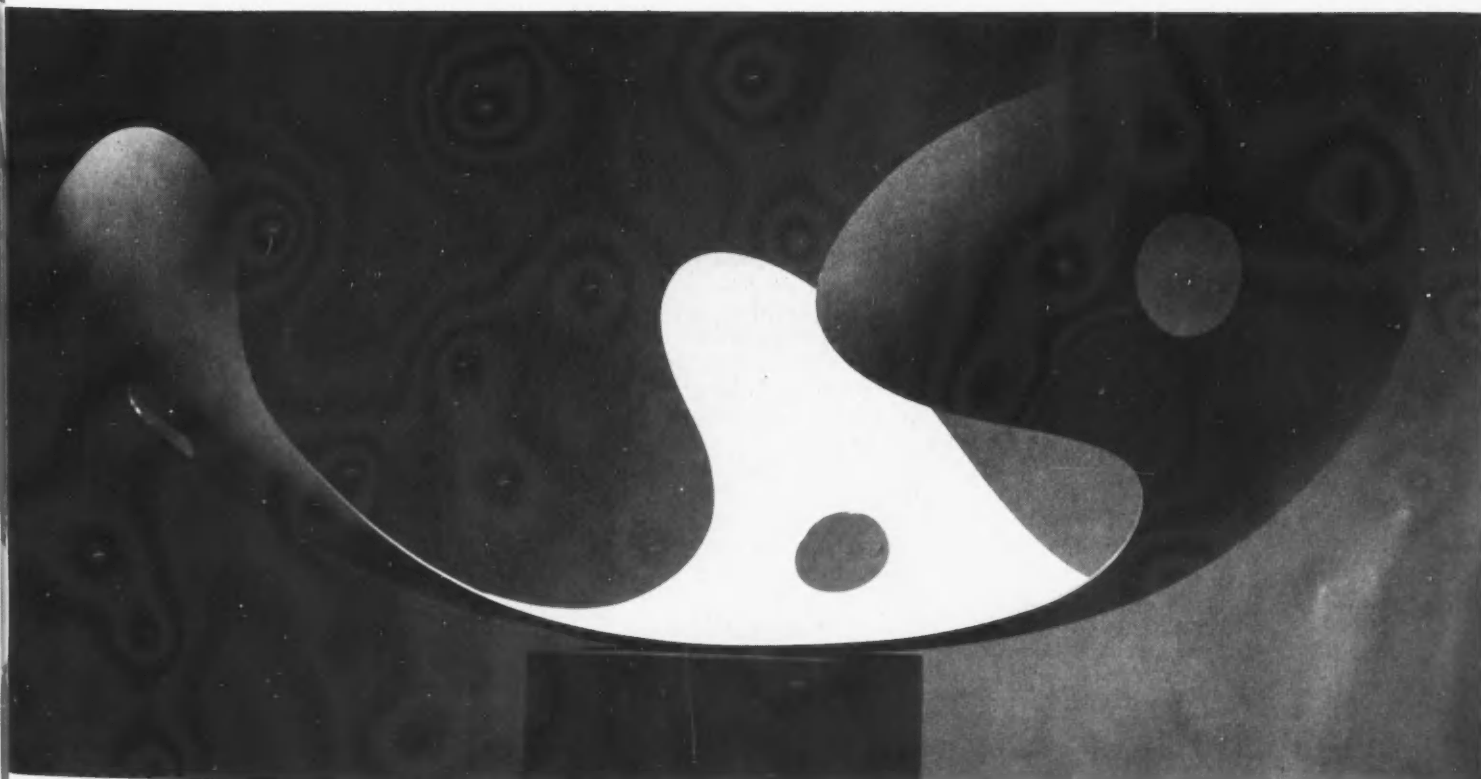




PHOTOGRAPH MARC NEUHOF



PHOTOGRAPH LIONEL FREEDMAN



PHOTOGRAPH EZRA STOLLER

ARCHITECTURAL
SCULPTURE
TODAY:
A SURVEY

BY IRVING TITEL

In a recent interview published in the Magazine of Art, Theodore Roszak, the inventive sculptor of "Spectre of Kitty Hawk" and other imaginative metal pieces, had some gloomy things to say about the present-day relation of sculpture and architecture. He said, "I am afraid that any intelligent planning on the part of architect and engineer sufficiently broad in scope to allow for an organic acceptance of sculpture in architecture would be impossible under present conditions. The prospect of supplementing architecture with sculpture in a way that would permit the integration of their respective spatial orbits within a consistent community environment would be little short of miraculous."¹

This divorce has become such a commonplace that even Lewis Mumford dismisses the entire problem by implying that "... the development of the two arts (architecture and sculpture) should be parallel; and the interaction should be mainly a spiritual one..."²

Many of us have been so lulled by the snail-pace of history that we do not realize the strange and unique position into which modern sculpture has evolved. Not since the days of the small, Lachaise-like ivory statuettes of female figures (when there was no architecture to speak of) has sculpture been so much alone. Not only has sculpture become divorced from architecture but one can almost sense an air of animosity between the former marriage partners; a polite animosity to be sure, as if one were saying to the other, "We can at least still be friends." How did this all come about, and why? I am not going to try to answer this question, although it is certainly one that should tempt the curious Art historian. Let me just point a few familiar landmarks, and let us hope that this historical telescoping will imply some fruitful meaning.

Three kinds of architectural sculpture exist: the integral, the applied, and the related.³ The first two predominate in ancient times. The last is almost exclusively modern.

The pyramid, of course, could be considered as a supremely convincing example of integral architectural sculpture. In fact, the term "architectural sculpture" should be modified to "architecture-sculpture" to point out the complete unity that exists here. The impressive, monumental simplicity of the pyramid has never lost its esthetic sculptural power, although its ceremonial use has long since disappeared.

Artists in recent times constantly speak of the Middle Ages with a note of nostalgia. Roszak, in the aforementioned interview, expressed this longing too: "The last vital span of sculpture occurred at the richest period of Christian theology, between the eleventh and fifteenth centuries, when the artist could work within an assured collective unity perhaps never to be regained."⁴ Certainly the Gothic cathedral is a magnificent storehouse of integral and applied architectural sculpture, one that is used constantly to measure the nature of the art production of today. For the modern sculptor, the eleventh and fifteenth centuries are understandably a source of vital inspiration; it was the last great period of architectural sculpture. In the eyes of such sensitive artists as Theodore Roszak or Naum Gabo, to mention only two,⁵ the flesh and blood relationship of Medieval architecture and sculpture would indeed seem like a paradise lost. Frank Lloyd Wright has more than once referred to Renaissance architecture in none-too-complimentary terms. He undoubtedly would think little more of the sculptural output of that great age. His own homes are filled with Oriental sculpture and Japanese woodcarvings. The interest in mass as opposed to volume would certainly indicate one of the basic differences between Renaissance and modern architectural (as well as sculptural) outlooks. According to Valentin, in his book, "Origins of Modern Sculpture," Michelangelo can be credited with the

idea of sculpture seen in the round, which was already at that period an indication of the growing separateness of architecture and sculpture.

The frightful eclecticism that followed in the wake of the Renaissance is still so close as to spare detailed description. The late 18th and most of the 19th century sculpture was given over to a mawkish imitation of the worst of Renaissance sculpture, which in turn was an imitation of the worst of late Greek and Roman sculpture. This was the height of bad taste masquerading as spiritual refinement; Architecture, of course, suffered the same fate. A reaction was sure to follow, and it was thoroughly cathartic. The architecture of the past was renounced, and sculpture was not even to be given a second chance. The Bauhaus in Germany was the official form of this reaction, and it launched a kind of architecture which later came to be known as the International Style.

Kay Fisker, Danish architect and critic, described the Bauhaus esthetic in these words: "It regarded as romantic nonsense all values except those dictated by considerations of technique, economy, analysis of function and use, easy maintenance and durability; artistic content was forced into the background. The designation Baukunst was replaced by Bauen; the architectural schools were renamed the Building Schools; and the architect would have preferred to exchange his title for that of engineer. Naturally, architecture as an art could be mentioned only in cautious circumlocutions."⁶

From the severe twenties until the present, Architecture and Sculpture have, in the main, gone along the parallel paths Mumford says they must go. Attempts were made at reconciliation (witness Mies Van der Rohe's use of a statue by Kolbe in the German Building of the Barcelona World's Fair of 1929), but usually the estrangement was kept. However, an interesting underground liaison soon became evident. Architecture began to resemble Sculpture, and Sculpture began to look a lot like Architecture.

The criteria of sound architecture in the twenties were remarkably like some of the manifestos of the Futurist, die Stijl and Constructivist groups: Respect for the nature of materials, use of new materials such as steel and reinforced concrete; interest in volume relations as well as mass; transparency gained through the use of glass and plastics, cantilevering of structures; freedom of interior movement, and so on.

The early Le Corbusier said: "Ornament is always placed to conceal a misconception."

In March of this year, Jose Luis Sert, the President of the International Congress of Modern Architects said: "The superfluous is what mankind has always found the most necessary."

In the contrast of these two statements, I believe, may be seen the change of heart that has taken place in contemporary architecture.⁷ Indeed, Le Corbusier in his recent work has obviously come closer to Sert's opinion.

Not that this greater humanity in architecture will mean a return to the sylphs and water demons of the past (the days when naked Indians will shoot non-existent arrows into the tenth story windows of Chicago's Steven's Hotel is, I hope, gone), but architects are looking for a fuller and more varied use of materials and sensitivities than the rather formalistic limitations of the early functionalists.

¹ ROSZAK, THEODORE J., "SOME PROBLEMS OF MODERN SCULPTURE," MAGAZINE OF ART, FEBRUARY, 1949, P. 55.

² MUMFORD, LEWIS, "MONUMENTALISM, SYMBOLISM AND STYLE," MAGAZINE OF ART, OCTOBER, 1949, P. 208.

³ SEE JOSE LUIS SERT'S DESCRIPTION OF THESE TERMS: "INTERIORS," MAY, 1951, P. 103.

⁴ *IBID.*, MAGAZINE OF ART, P. 55.

⁵ WITNESS THE RECENT FIASCO IN THE FIELD OF ARCHITECTURAL SCULPTURE, WHEN THE ESSO STANDARD OIL COMPANY TURNED DOWN GABO'S PROPOSED MONUMENTS FOR THEIR BUILDING IN ROCKEFELLER CENTER.

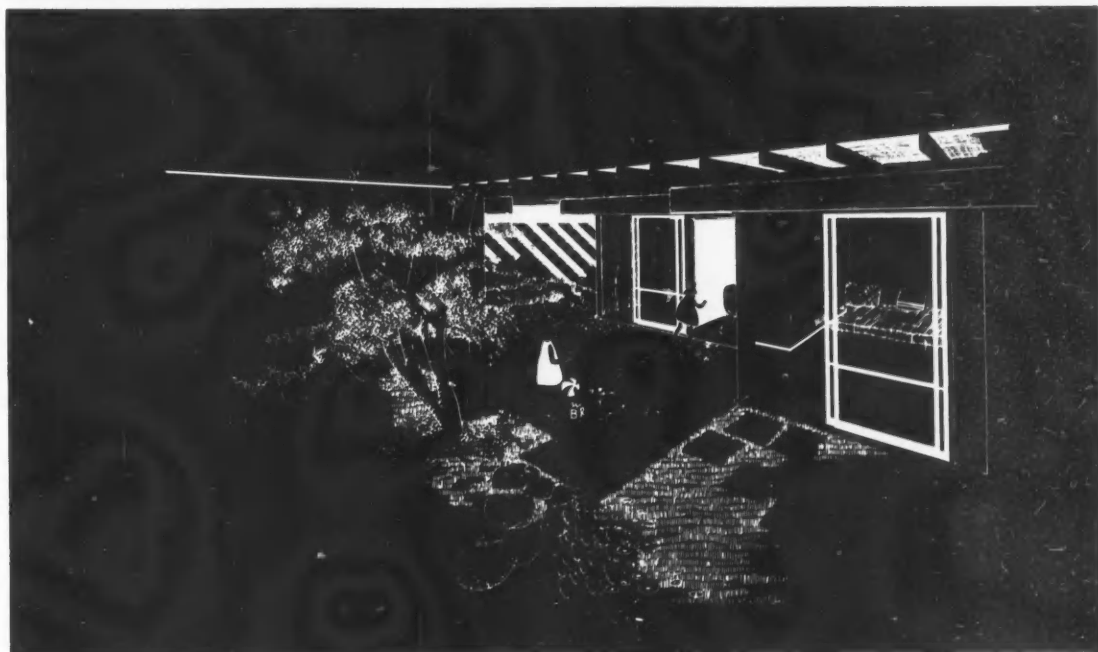
⁶ FISHER, KAY, "THE MORAL OF FUNCTIONALISM," MAGAZINE OF ART, FEBRUARY, 1950, P. 66.

⁷ THE COLLABORATION OF RICHARD LIPPOLD AND WALTER GROPIUS WHICH RESULTED IN LIPPOLD'S EXCITING SCULPTURE FOR THE HARVARD DORMITORIES, SHOULD BE ENCOURAGING.

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HOUSE IN ALTADENA

BY BYLES, WESTON & RUDOLPH



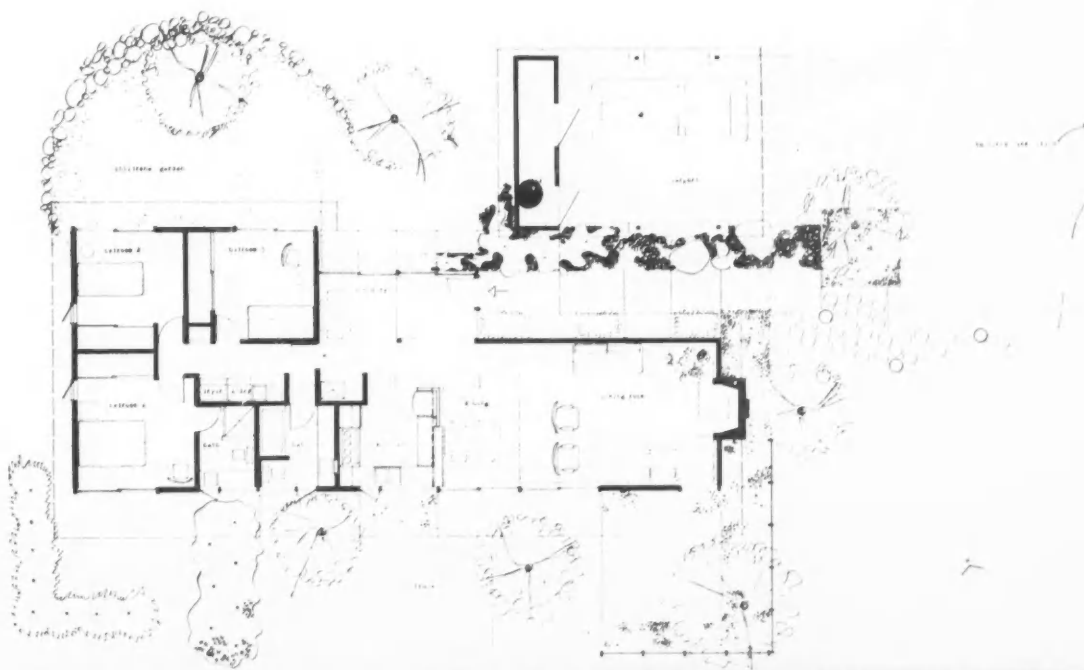
This house is being built by the designers to make available to the contemporary-minded home-buying public a product which the merchant builder is not offering at the present time. It is their object to incorporate good design with new building techniques in an attempt to create a contemporary environment at a reasonable price.

The site slopes downhill from the road and is covered with old olive trees providing a distant view of the surrounding hills or an intimate screened view through the trees.

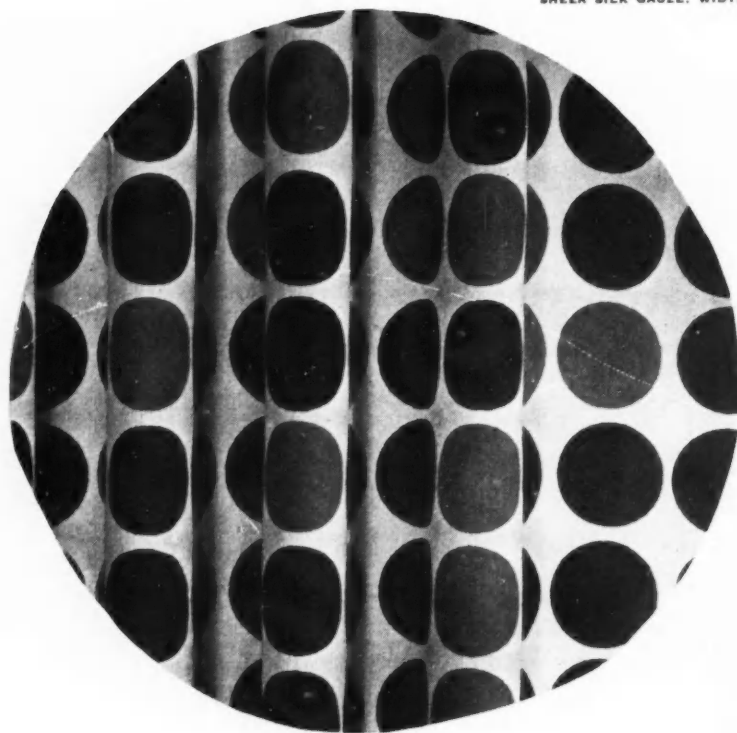
The plan includes three bedrooms, two bathrooms, a combination living-dining area and an open kitchen centrally located. A small activity area across from the kitchen provides a place for sewing, supervised child play, or other specialized activities.

The construction of the house is a conventional slab on which is a variation of the post and beam structural system. Longitudinal beams are spanned by exposed rafters on top of which lies the finish ceiling, sheathing, insulation, and built-up roof. Pairs of sliding "shoji" type doors provide light, ventilation, and access to the outside from all major rooms. The standard stud construction filler walls are covered with redwood boards and batts on the outside and drywall on the inside.

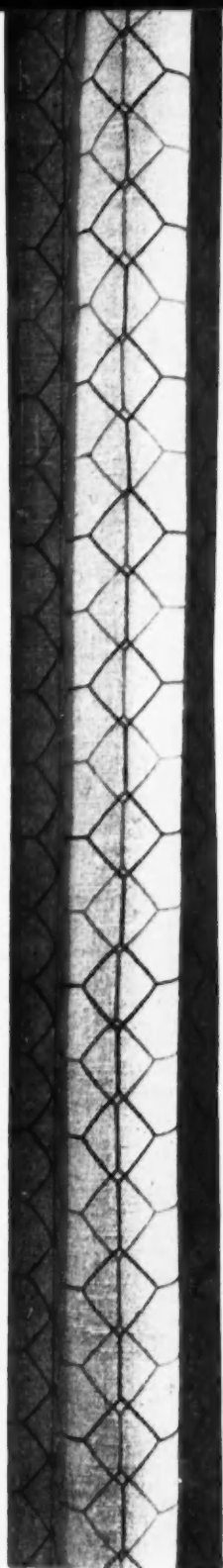
The house is equipped with a forced air furnace, garbage disposer, exhaust fan over stove, and metal drawer units. Space is provided for an automatic laundry, dryer, and dishwasher.



"CIRCLES" FROM THE NEW FABRIC COLLECTION DESIGNED BY ALEXANDER GIRARD, AIA, FOR THE HERMAN MILLER FURNITURE COMPANY. IT CAN BE HAD ON LINEN OR ON SHEER SILK GAUZE; WIDTH 48".

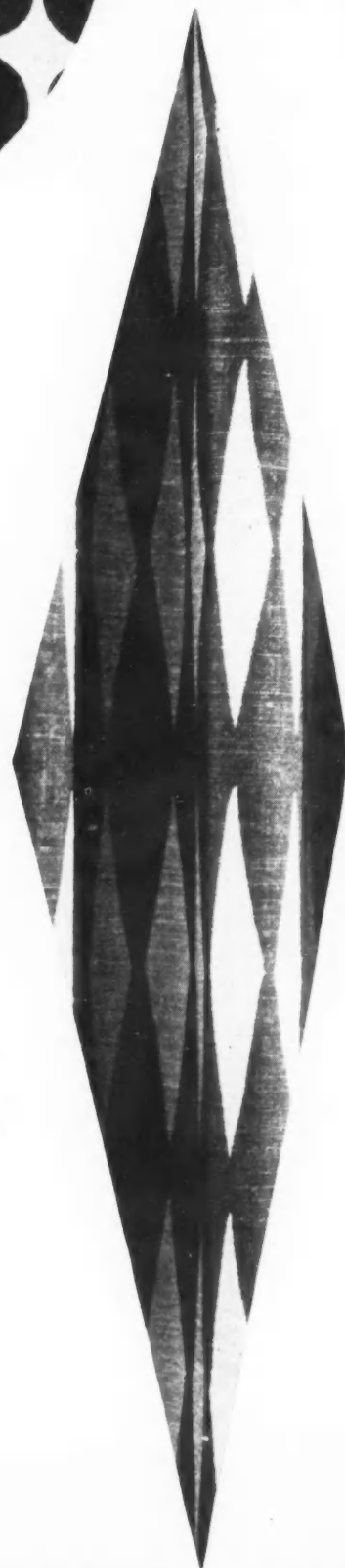


"HONEYCOMB" BY JOEL ROBINSON FOR L. ANTON MAIX, INC.

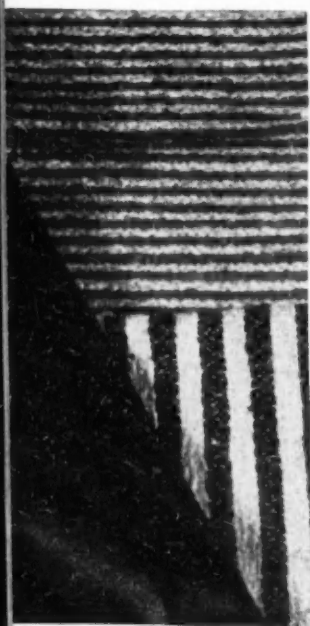


FABRICS

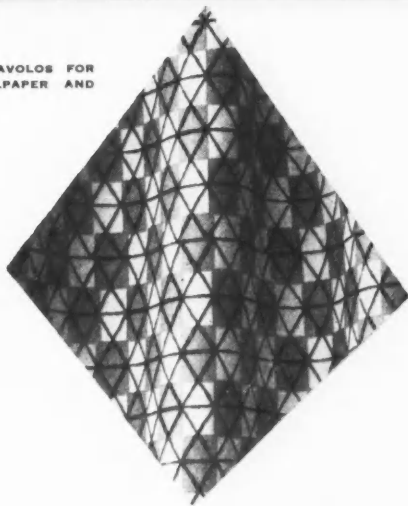
"ELEMENTS ONE" BY OLGA LEE BAUGHMAN; AN ELONGATED SHAPE AND A REPETITIVE LINEAR DESIGN ELEMENT IS COMBINED BY THE DESIGNER IN "ELEMENTS ONE." MUSTARD YELLOW IN THE DIAMOND FORM AND DARK BROWN IN THE LINEAR FUSE AND BRING OUT THE LUSTRE AND TEXTURE OF THE LINEN BACKGROUND. THIS IS FROM THE COLLECTION "KALEIDOSCOPIC PRINTS" FROM L. ANTON MAIX, INC.



UPHOLSTERY STRIPES; A LINEN AND COTTON VERTICAL STRIPE IN ORANGE, CRIMSON, MAGENTA AND WHITE; THE OTHER A HORIZONTAL STRIPE IN TWO VERSIONS; GREY AND WHITE, SEPIA AND BLACK; ALL ARE 52" WIDE. FROM THE HERMAN MILLER FABRIC COLLECTION BY ALEXANDER GIRARD, AIA.



"COURTVIEW" DESIGNED BY WILLIAM KATAVOLOS FOR
LAVERNE ORIGINALS; AVAILABLE IN WALLPAPER AND
FABRIC.

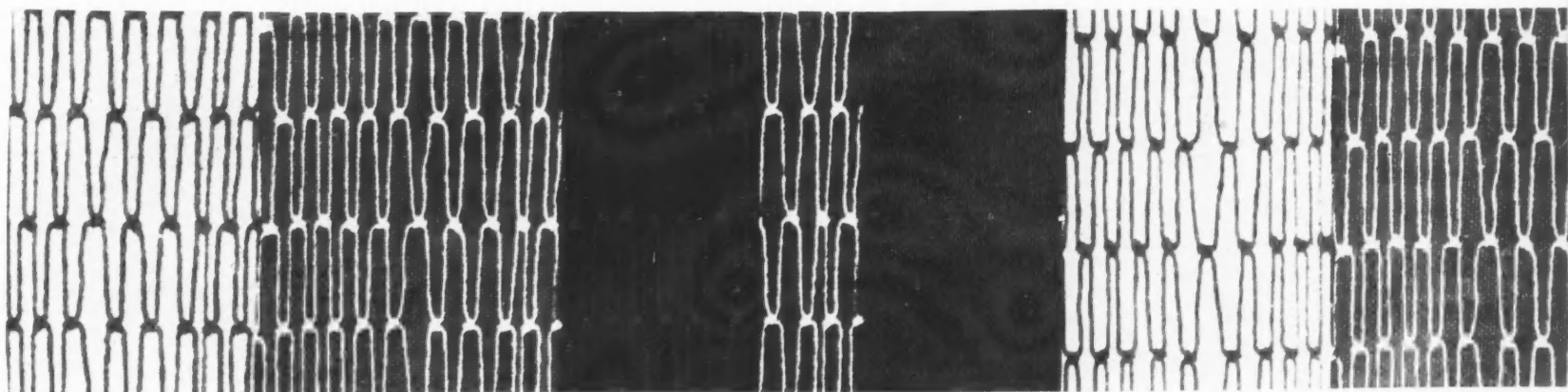
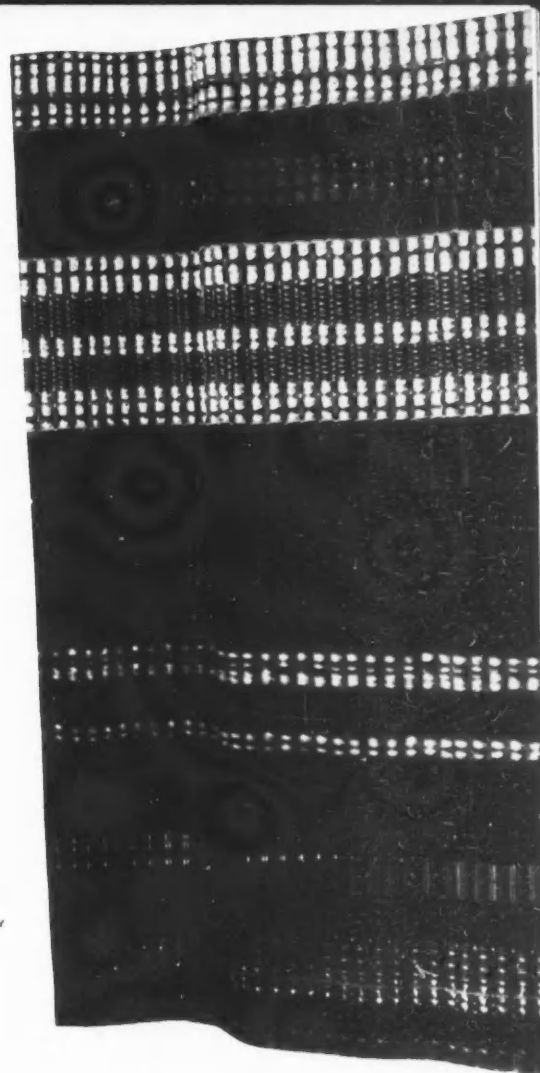


The selection of fabrics shown here is by no means to be considered comprehensive. Further illustrations will be given later of new and interesting work in the field which, in increasing volume, is being offered to the public. It is interesting that where a fine designer has been commissioned by a progressive manufacturer the values of such cooperation are proven by the excellence of the product through the use of disciplined design skills. The designer has never been so free to indulge in the creation of images in color and form on a commercial basis; the manufacturer has never before been so encouraged to continue and extend his offerings to a growing and appreciative audience. The end product is being more carefully coordinated with the whole field of contemporary home furnishings where heretofore the fabric has tended to be rather special, sometimes arbitrarily insistent and too often a demanding identity in itself. Like good design in contemporary furniture, modern fabric is at last available in such wide variety that it is winning for itself a gratifyingly large and profitable public acceptance.

The fabrics shown here are from the excellent collections of Herman Miller Furniture Company, L. Anton Maix, Laverne Originals, Dorothy Liebes, Ben Rose, Edwin Raphael Company, Angelo Testa & Company, Knoll Associates, Goodall Fabrics, Ruth Adler Designs, Reg/Wick.

Others will be selected and shown as they are made available.

DIVIDER WALL: A HANDWOVEN SCREEN FROM DOROTHY LIEBES.

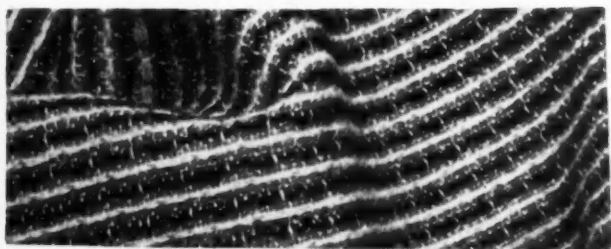


"INTERLACE," A NEW BEN ROSE DESIGN: THE LINEAR FISHNET ELEMENTS CHANGE FROM POSITIVE TO NEGATIVE PRINTING AND PRODUCE OVERTONES OF THE TWO PRINTED COLORS; PRINTED ON FINE RAYON AND COTTON SHANTUNG IN GREEN AND YELLOW, BLUE AND GREY, CORAL AND TAN; WIDTH: 34 3/4 INCHES. FROM BEN ROSE.

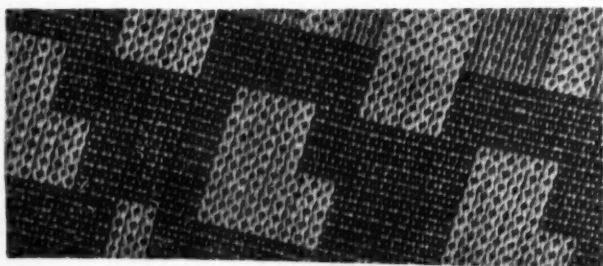


"BUTTONS" FROM A NEW GROUP OF BEN ROSE DESIGNS: SMALL MUSHROOM SHAPES PRINTED ONE OVER THE OTHER IN GREY AND RUST, TAN AND GREEN, YELLOW AND BLACK; WIDTH: 48" WITH THIS THERE IS A CORRUGATED WALL.

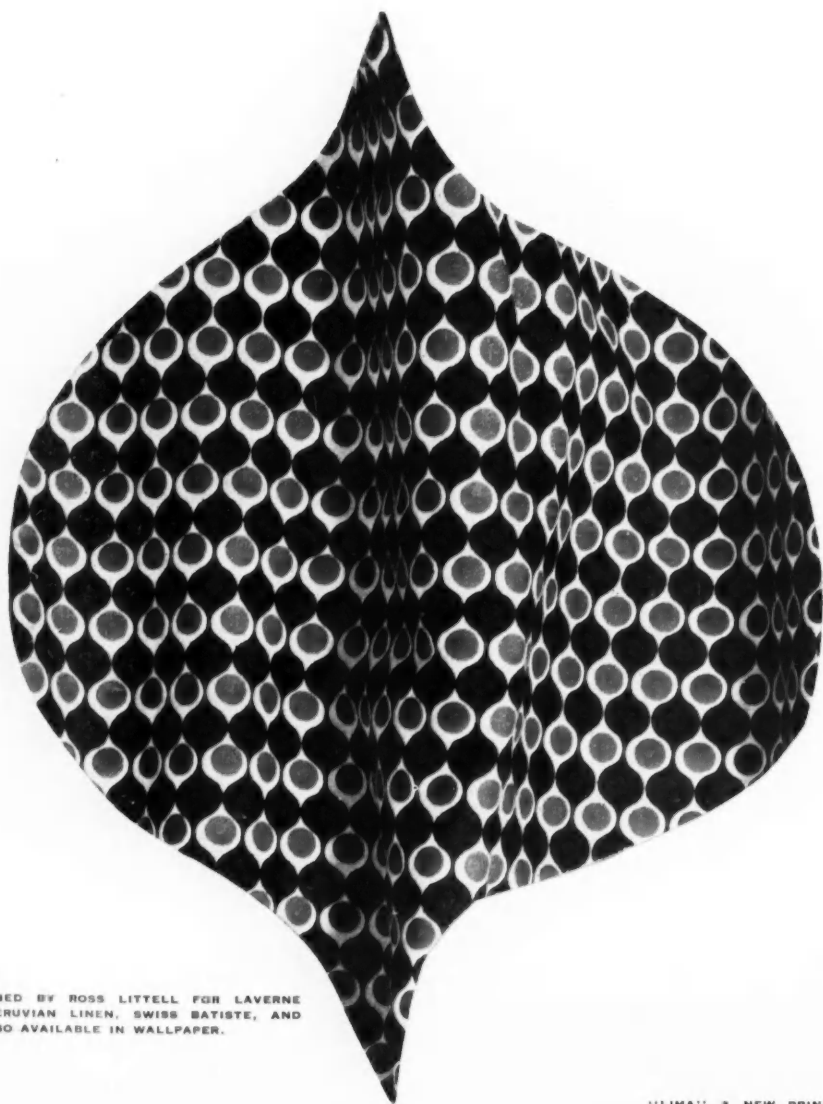
"LARGE CORRALS" IN SWEDISH RED, SPROUT GREEN, BARK BROWN, DESIGNED BY ANGELO TESTA.



"WEB-RIB," A FABRIC OF DYNEL AND SPUN SARAN BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.

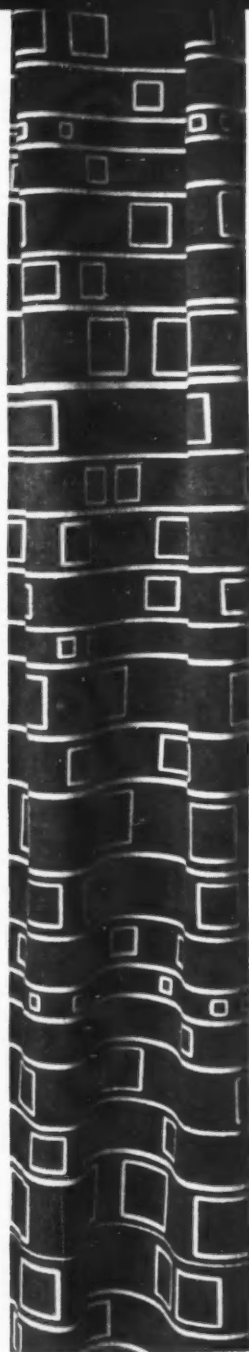


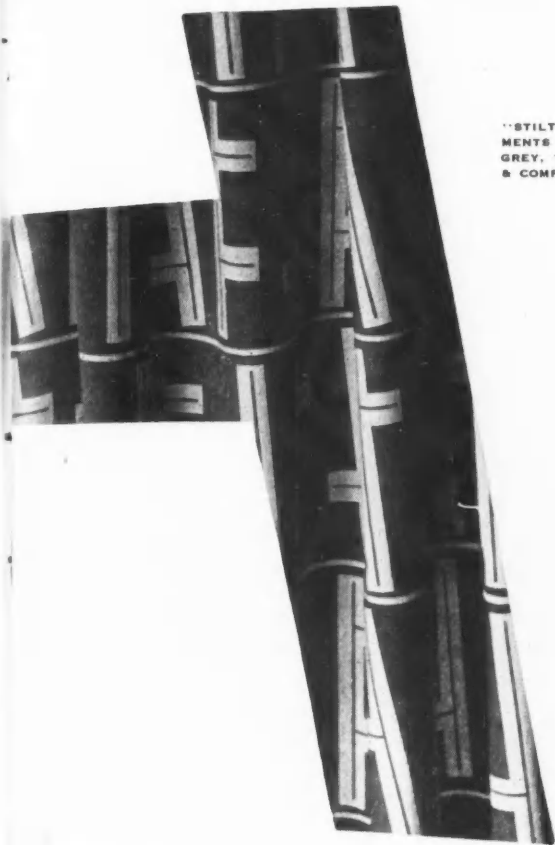
"FORM PLAY," A FABRIC OF HEAVY CONSTRUCTION, REVERSIBLE AND FIRE-PROOF IN YELLOW AND SAND. MADE OF DUNEL AND SPUN SARAN; DESIGNED BY MARLI EHRMAN FOR THE EDWIN RAPHAEL COMPANY.



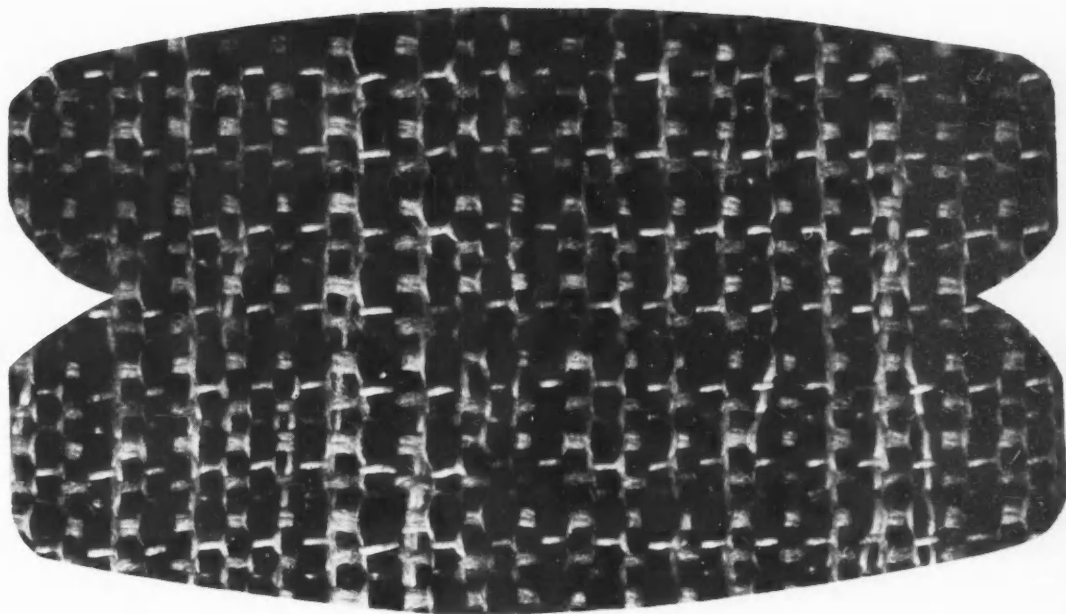
"ODDITY" DESIGNED BY ROSS LITTELL FOR LAVERNE ORIGINALS. IN PERUVIAN LINEN, SWISS BATISTE, AND COPRA CLOTH; ALSO AVAILABLE IN WALLPAPER.

"LIMA" A NEW PRINT ON PERCALE WHICH COMES IN BLUE, GREEN, LIME, PARMA, BLACK, PERSIMMON, TURQUOISE; WIDTH: 30". FROM KNOLL ASSOCIATES, INC.

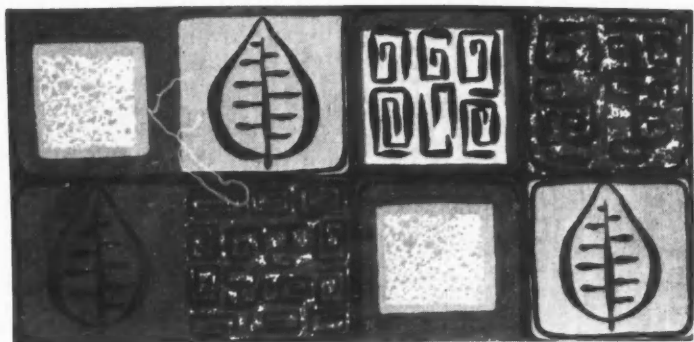




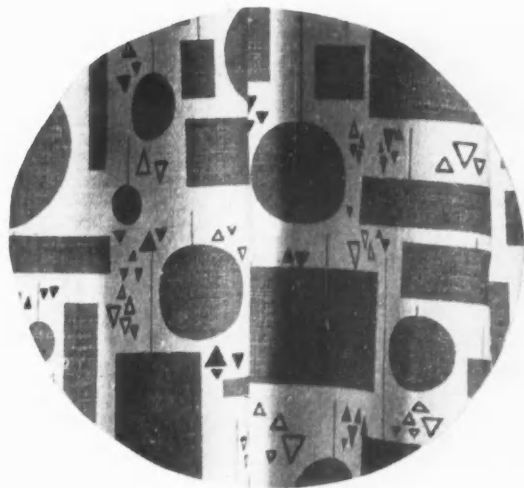
"STILTS" AN INFORMAL PATTERN COMPOSED OF ELEMENTS SUGGESTIVE OF STILT FORMS. COLORS: CHARCOAL GREY, TERRA COTTA, SLATE BLUE. FROM ANGELO TESTA & COMPANY.



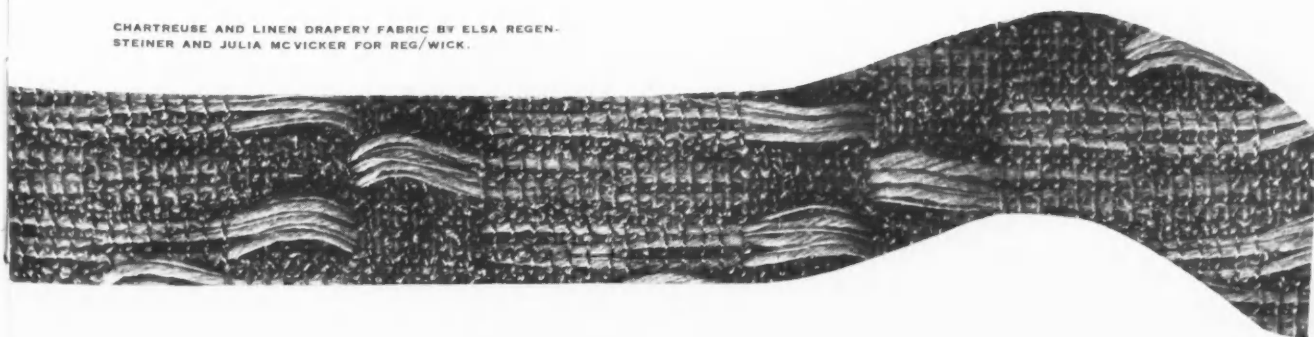
HANDWOVEN FABRIC DESIGNED BY EVELYN HILL FOR KNOLL ASSOCIATES, INC. COLOR: BLACK AND WHEAT; WIDTH: 45".



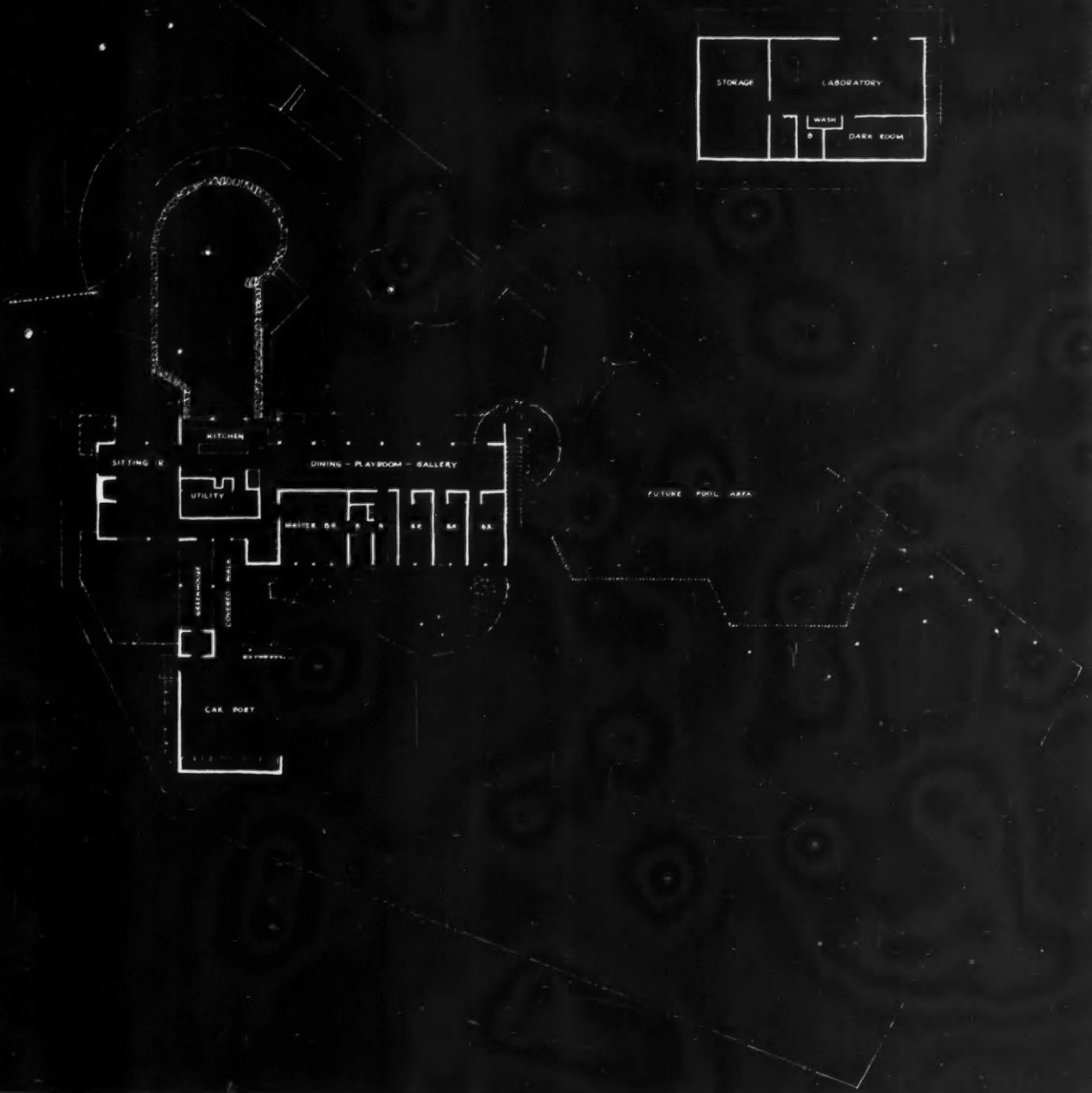
"LEAF CHECK" HANDPRINTED IN TERRA COTTA, BROWN, GREY, GREEN, CAMOUFLAGE AND GOLD. FROM GOODALL FABRICS.



"COUNTRY FAIR," A TWO-COLOR PRINT BY RUTH ADLER FOR ADLER-SCHNEE ASSOCIATES.



CHARTREUSE AND LINEN DRAPERY FABRIC BY ELSA REGENSTEINER AND JULIA MCVICKER FOR REG/WICK.



COUNTRY HOUSE

BY MARIO CORBETT, ARCHITECT

Thomas Church, Landscape Architect

C. O. Bradhoff, Contractor



The winds; in order to be tall and from the side, the startling sky, the

The entrance is low with high support of height, completely both in center and hands.

Lead small in the use of simple bedrooms to the

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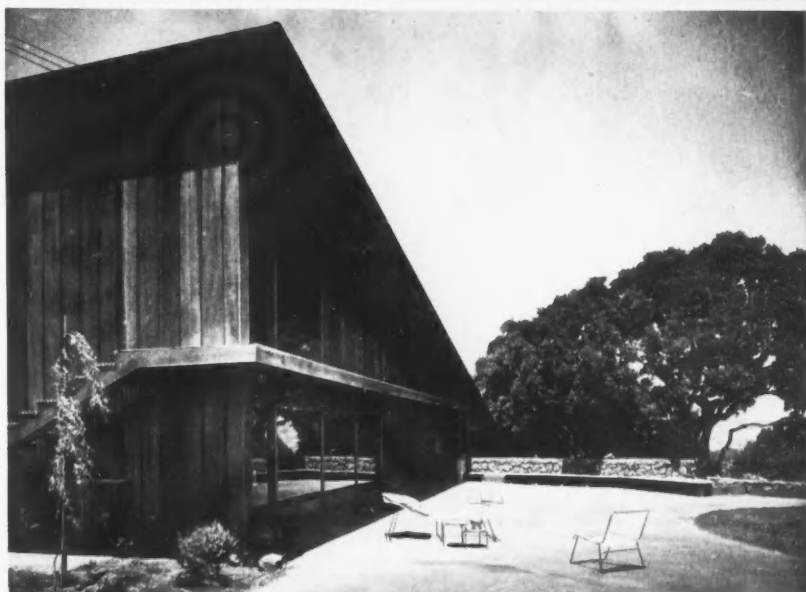
The site is on a hilltop where there are strong prevailing westerly winds; it seemed, therefore, advantageous to sacrifice some of the vistas in order to orient the house with its back into these winds. The hill is tall and rolling with dark green masses of live oaks on its slopes. Seen from below, the house appears to be a giant aerie sitting somewhat into the side of the hill, its roof rising low from the ground and ending with startling abruptness. The weathered redwood harmonizes with the blue sky, the yellows of the wild grass, and the deep green of the live oaks.

The entrance court is simply framed by the garage and the sheltered entrance on the north, the great wall mass penetrated only by long, low windows to the east, and to the west by a low rise of earth covered by high wild plant life. The entrance pierces what seems to be the great supporting core of the house, and once inside one is led by a progression of height and light values into the kitchen, playroom area which is completely open to the sheltered inner court; a raised fireplace is shared both by the kitchen and playroom. This kitchen seems to form the true center of the house; the large windows which fill the east wall face two handsome sheltering oaks.

Leading off the north side of the kitchen and down three steps is a small living room which can be closed off from the rest of the house for the use of the parents in private entertaining. The bedrooms are very simple and direct in their solution. Large windows form one wall of each bedroom, giving plenty of light and air. The children's bedrooms open to the playroom which also doubles as a dining room.

The detailing of the house is excellent, particularly in the living room where there is a contrast of lightness and solidity. The almost excessive openness of the glass walls is balanced by the handling of the massive and protecting fireplace wall which carries the weight of the roof plane.

The house was left to weather both inside and out; only the ceiling of the gallery has Celotex paneling, and the only paints used were for a little color on kitchen case doors. A large second floor studio, darkroom and bath, separate from the house, are reached off the entrance court. What remains of the attic space is utilized as a storage and trunk room.



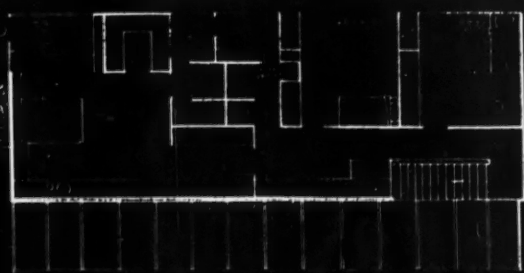
HILLSIDE HOUSE

BY CARL LOUIS MASTON, ARCHITECT

The site is a beautifully wooded hillside lot. Inasmuch as it seemed desirable to save all the natural vegetation and the many trees, it was decided to build on the steep side and preserve the flat portions for the living terraces.

For a family with two children, the house was planned in such a way that there could be intelligent insulation to the activities of the children and the composure desired by the parents. Therefore, next to the entrance, not immediately accessible to the main living area, is a "clearing room" where the children can indulge themselves in general untidiness without interfering. The parents' or master bedroom is as far away as possible and has a large alcove where research work can be done in peace. There are two rooms for the children on the second floor as it seemed that a two-story house would be the best solution inasmuch as the lot is not very large, and it was a part of the project to retain as much of the level surfaces as possible.

There are very few painted surfaces with Western cedar inside and out for natural finish; Douglas Fir was used in the living room and several other rooms as well as for all cabinet work. The wood has been left in its natural state and waxed. The ceiling is Douglas Fir planking. A predominance of wood came from a desire to avoid any look of slickness, and a preference for warm-textured surfaces. The structure is very straight forward and much in evidence; the purpose of the house to be the creation of a sensibly controlled family environment.

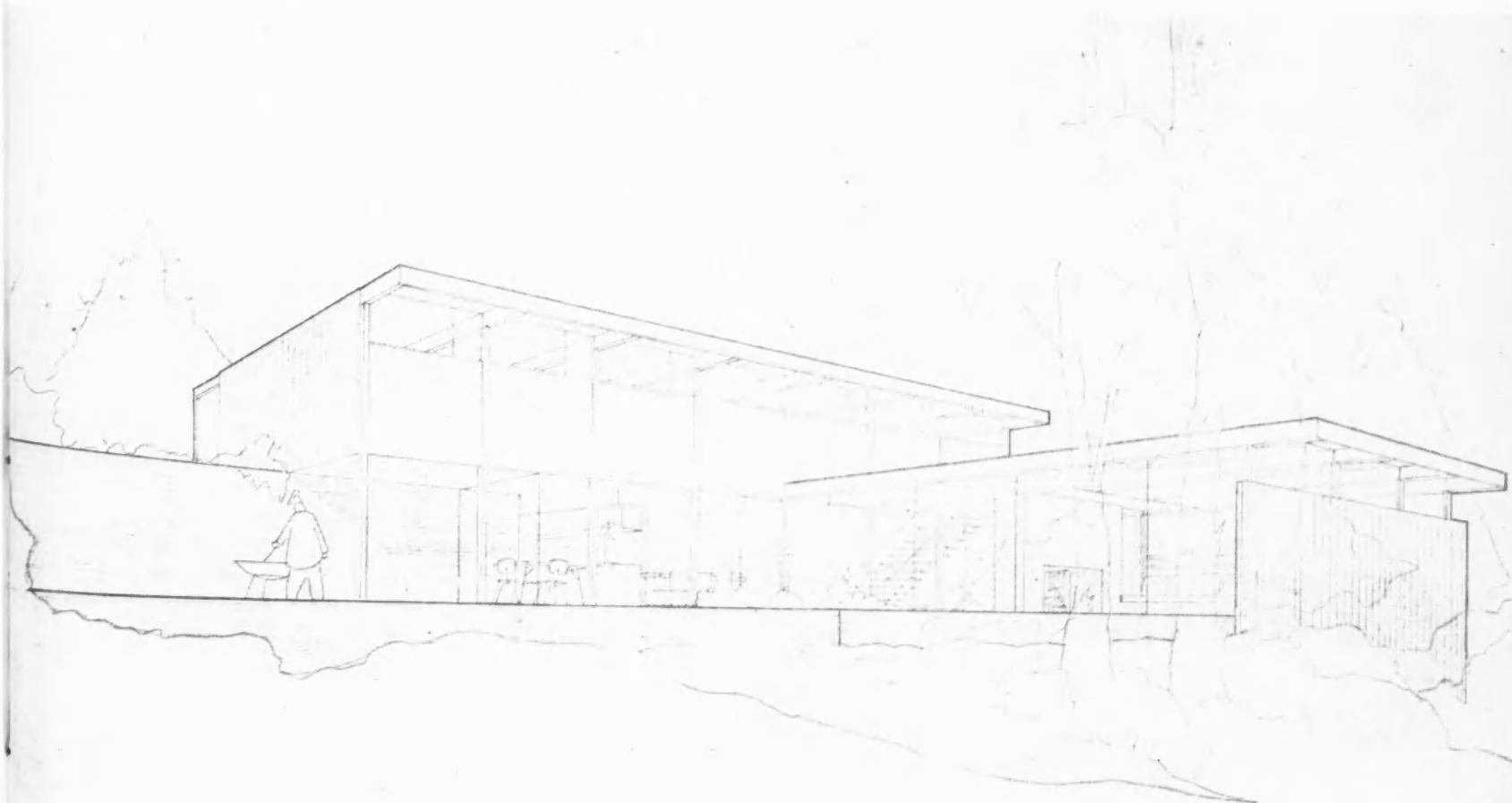
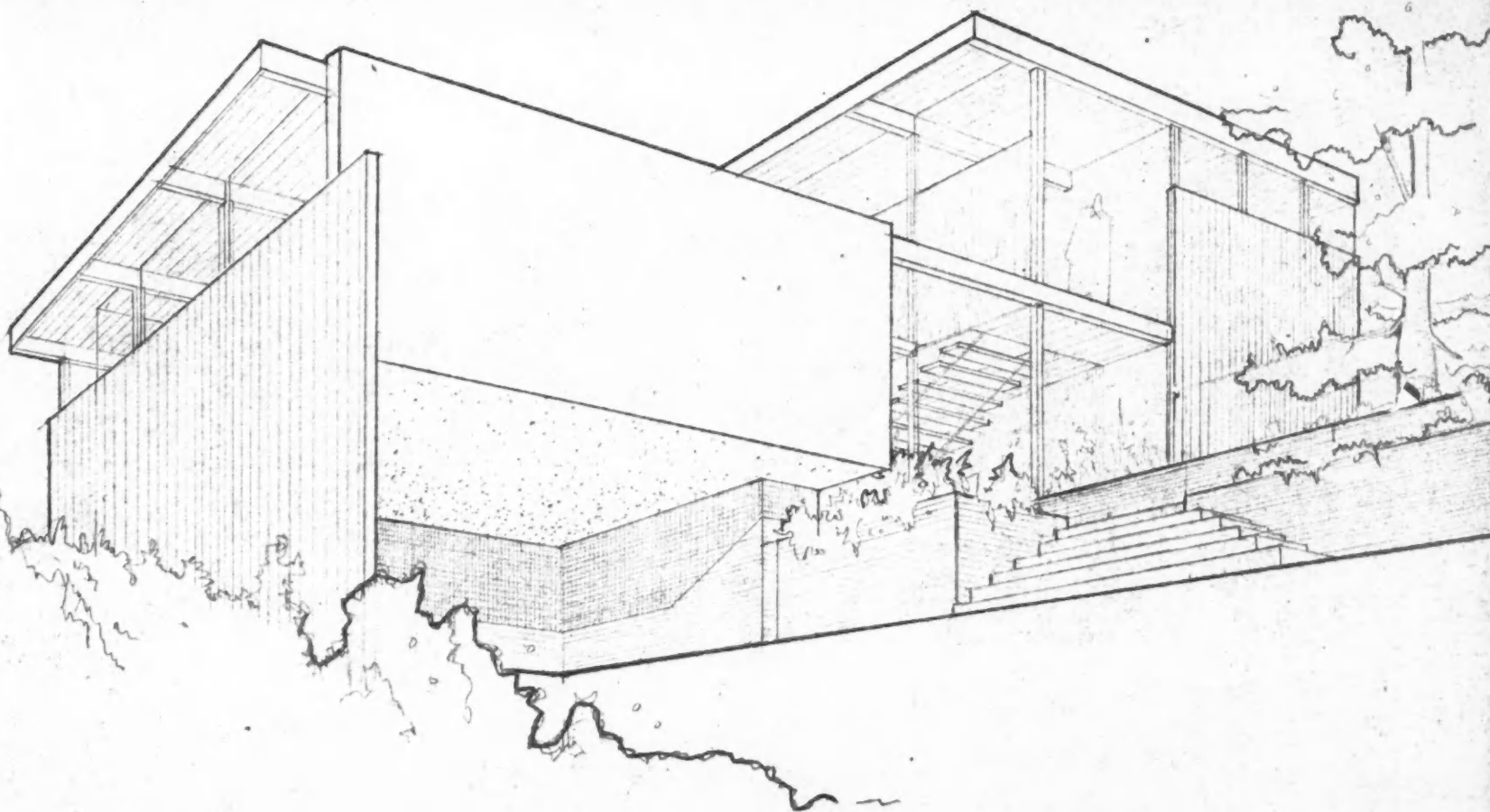


SECOND FLOOR PLAN



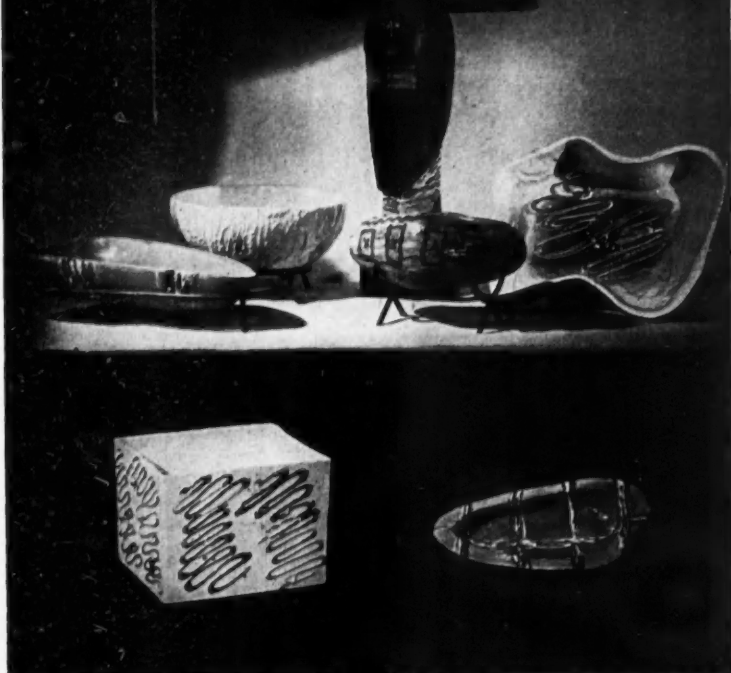
FIRST FLOOR PLAN

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JOSE DE RIVERA

continued from page 22

Adding a personal concept to the constructivist and neo-plastic views, de Rivera feels that his is a sculpture of space, not in space. But to grasp his elusive, or preferably, hard-to-formulate esthetic, one must refer to the sculptures themselves. He has created these magical metal forms as complements to architecture. What he calls "pure plastic sculpture" establishes new movements in space in which created tensions are vital. These sculptures in which "form" and "content" merge into a single entity, are intended to work at the optimum pleasure level, because, according to de Rivera, successful sculpture is a prime visual experience.

A frankly mystic element—often present in great works of human origin—is significant in his work. Such an element is related in spirit to Mondrian who said in explaining neo-plastic art in *Cahiers d'Art*, 1931: "It expresses the rhythm of life in its most intense and eternal aspect." De Rivera works with a new, an intangible dimension—that supplied by a psychology of the infinite. This metaphysical extra element creates a unique kind of visual poetry "intense and eternal."

De Rivera moves with unlimited grace through this realm of the intangible. Assuming that points in space establish the presence of forms, he makes multiple reference to these points. Unlike classical sculpture, his pieces do not displace space—that is, they are not in space—but form continuous flowing relationships of space. In a most ingeniously paradoxical way, however, his sculpture is classical: these attenuated, curvilinear shapes are balanced axially, and refer frequently to an invisible envelope—oval, square, or trapezoid.

Take for example a large aluminum form painted black and yellow, and revolving on a disc. Here de Rivera creates constantly regenerating forms. Using both shadow-play and negative space contained within the curving shell of his piece, he suggests lines that open out onto horizons beyond horizons. His esthetic intention does not include associative elements. Yet, his evolution of elemental forms—tear shapes, calyxes, antennae, lends warmth to his work.

Antagonists of this new sculptural concept complain it produces a dehumanized, mechanistic art. But de Rivera holds his to be a distinctly human art in that it aims at the pleasure experience. Moreover, he uses asymmetrical forms, not geometric. Geometry can be determined; art cannot. Since it is a "prime visual experience," this new sculpture does not express an already existent experience.

José de Rivera's orientation is toward "human scale." The most human experience, he repeatedly asserts, is still the experience of beauty. And beauty is established by inter-relationships. Architecture is an environment for human activity—man himself is there in human scale—but architectural space must be articulated so that it can be assimilated and experienced by the spectator. Sculpture, with its multiple spatial references and its trajectories into infinite space can be a means of establishing human scale.

Regarded purely as sculpture, de Rivera's work has no counterpart. Conceived flat, his sculpture develops from the flat surface. There is a very slow growth factor—a poising and counterpoising which grows from the positive hand of the sculptor. This mysterious development of forms—their complex internal spaces—defies definition as mere mechanical art.

How then is this sculpture related to architecture? Gropius has often said that at its best, architecture is like human nature—all-embracing in scope. During the symposium sponsored by the American Association of Architects, he stated, "Man also has dreams, and the function of the psyche, is just as real as that of his body."

The psychical appeal of de Rivera's sculpture is undeniable. And in Gropius's sense, de Rivera's art is highly functional. From the architect's point of view, such sculpture is complementary. Speaking of de Rivera's work, Marcel Breuer said:

"Though his plastics are just as clear and crystallic in a broad sense as architectural structures, his spheric forms twisting themselves into space will offer a very desirable contrast to slabs and beams. His basic colors of clear yellow, blue, red and metal will enrich the materials of architecture and interior . . . the dynamic of the thin curving shapes will emphasize by polarity the more or less static balance of our buildings."—Dore Ashton.

PRODUCT LITERATURE

continued from page 13

handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

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(782) Fluorescent Luminaires: New two-color catalog on Sunbeam Fluorescent Luminaires; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

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• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

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(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

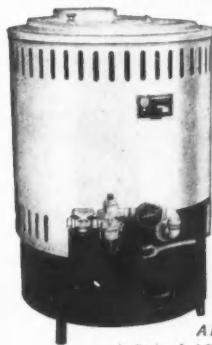
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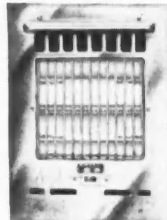
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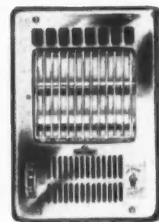


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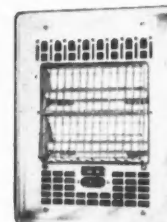
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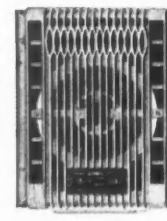
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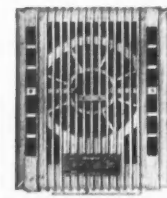
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DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is now under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building procedures up until the time of opening, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

ROTIR ELECTRIC BARBECUE SPIT.—This unit is one of the most versatile electric spits. Engineered and tested for the correct distance from the fire no mechanical lowering or raising device is necessary. Seven motor driven stainless steel skewers and roasting spit revolve simultaneously over charcoal fire; in a drawer-like action the unit slides in and out. Made of heavy angle iron welded, the Rotir barbecue is equipped with a gear head motor, with gears running in oil. This excellent and very efficient product is manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

LOAFER LAWN CHAIR.—The frame of this new lawn chair is made of fine polished tubular aluminum. The color-fast and water-resistant canvas attractively rope laced comes in red, tangerine, green, blue and yellow. Light in weight, yet strong and durable, the chair tilts to any desired position. It takes up very little space when folded.

UTILITEE FOLDING CHAIR.—This thoroughly practical chair is built for solid seating comfort, folding ease, and stowing compactness. It is made of very lightweight, high-strength tubular aluminum alloy, corrosion and rust proof. The water-repellent and color-fast canvas is removable and comes in a choice of bright colors. These well-designed chairs are manufactured by the Crescent Aluminum Products Company, Allegan, Michigan.

BUILT-IN TELEVISION OUTLET.—This television outlet installed in the Case Study House by the T. V. Outlet Company secludes the T. V. wire in the wall. Careful consideration was given to the proper location of the wall outlet which is usually on the short wall and located away from window for better daytime reception. A non-metallic loom housing from wall outlet serves a three-fold purpose since it will permit servicing of wire, resists moisture absorption, and prevents interference caused by other metals such as nails, flex, pipes and ducts. The television transmission wire is 300 ohm 65 web 20-gage and placed through a small non-metallic roof opening a few inches from a steel television mast. This type of installation reduces the distance of the lead-in wire which insures a stronger signal. A wall plug-in jack is used to transmit the signal from the antenna to the television set. T. V. Outlet Company, 6510 Teesdale Avenue, North Hollywood, California.

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West Coast Office at 2330 West Third Street, Los Angeles 5

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Manufactured by the American Shower Door Company, Inc.
1028 North La Brea Avenue, Los Angeles 38

Aquella Waterproofing material

Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

Bendix Automatic Washer, Automatic Dryer

Manufactured by Bendix, Home Appliances, Inc.
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Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

"Edco" Delayed Action Light Switch

Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

Fasco Wall Ventilator

Manufactured by Fasco Industries, Inc., Rochester 2, New York and distributed through H. E. Gaygill, 409 Second Street, Los Angeles

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Distributor: The Rueger Company, 1335 South Hill Street, Los Angeles 15

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Crownite is exclusively distributed in California by the Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Company, San Diego

Ramset Fastening System

Ramset Fastening System, Inc., 12117 Brea Road, Cleveland 11

Russwin Locksets

Manufactured by the Russell and Erwin Division of The American Hardware Corporation, New Britain, Connecticut
West Coast Representative: R. C. Bolt,
1139 Meadowbrook, Altadena, California

Revolvodor Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvodor Corporation, 1945 North Central Avenue, El Monte, California

Servei Refrigerator

Manufactured by Servei, Inc., Evansville 20, Indiana

Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Superfan Portable Forced Air Blower

Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

Thermoduler Forced Air Heating Controls

Manufactured by Carvell Heat Equipment Company, 1217 Temple Street, Los Angeles 26

Van-Packer Chimney

Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays Street, Culver City, California

ized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1232, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types

and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(178a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

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